

SMART FROCKS for the HOLIDAY DANCES

A
Page For
Misses.

IN the Christmas holidays even the all important debutante must cede some of her place to her younger sister. This is the halcyon time of the whole year for the school girl, and the amount of gaiety that is crowded into the two brief weeks of vacation demands an outfit as varied and as extensive as a bride's trousseau.

There must be a pretty street dress, a becoming gown for luncheons, matinees and the informal card parties that are in this age a popular form of "party" for quite young girls, and, most important of all, there must be the frocks for dances and dancing class.

In a girl's own opinion no gown can be half so important as her dress for dancing school or cotillon. In this gown she has all her best times, and in the ballroom she naturally desires to look most attractive. Her party frocks, therefore, should be becoming in color, of an up to date model, and, without, appropriate in texture and design. Evening gowns for growing persons bear a certain deceptive simplicity of outline this season, while being far from simple in reality, but all costumes for young people really are simple in detail and depend for effect principally upon beauty of cut, color, finish and material.

Evening gowns of this winter do not require a long sweep of train to make the skirts graceful. On the contrary, most models are designed with utmost pains that the train may be dispensed with altogether if this can be done and the gown still remain becoming to the wearer. Because of this feature of the moment's fashions it is possible to a greater degree than is ordinarily the case to copy the models for young girls' costumes from the regular fashions designed primarily for full size dresses. Much, of course, depends upon what length the gown is to be as to what model is a good one to imitate.

At one time it was not considered quite good form to wear either silk or velvet before being quite grown up and "out," but this old idea (or is the word ideal?) has been buried with the nineteenth century, and one seldom sees to-day the old fashioned frocks of lawn and lace adorned with flounces and frills which at a former age bedecked the school girl when she wanted to "dress up." Instead she wears her silks like her older sister, although fashion insists that these shall be of softest quality and simplest design. Marquise, chiffon, voile, tulle, chiffon, cloth, cachemire de soie, crepe de Chine and silk crepon are some other textures in the list of the winter's favorite fabrics.

AMONG the most attractive of the more elaborate party dresses are those of illusion and silk tulle embellished with crystal and bead work. This adornment is displayed in the trim-

ming only, however, not in the actual texture of the dress, as it is in gowns for opera and ball. The net is laid over a foundation of softest silk or satin, either the shade of the net or some bright color. On one model the foundation will be of



The Art of Making Bonbons.

THERE is perhaps not a young girl to be found who cannot make fudge and one or two other kinds of sweets. It is the clever one, however, who makes them in such a way that they are acceptable in the home as table sweets, and who also extends her knowledge of the art of sweetmaking until she fairly supplies the home with toothsome bonbons.

When fudge is made in the usual way it is tossed out on a plate from the pan in which it has hardened, the act being accomplished so quickly that it produces many broken pieces, not particularly attractive to the eye. It is then devoured between meals by sweet lovers, and it tastes, of course, delicious. But the young girl who takes sweetmaking seriously is not so recklessly extravagant with her fudge. She appreciates, moreover, that carefulness and neatness are the keynotes to be observed in making all sweets that are to be used on the home table.

This girl regards it as of primary importance that the pans in which the fudge is poured after it is made should be square or rectangular in shape instead of circular. There is then no waste of ill-formed pieces. Before the fudge hardens she takes a very sharp knife and marks it off into squares. Then when it is ready to handle, she piles it on dishes in little symmetrical squares, and does this work so evenly and attractively that they appear as if they had been arranged in the shop of a high class confectioner. In such a form fudge makes not only a desirable after dinner sweet, but it is also a pleasing table decoration.

For some time it was the desire of a young girl skilled in sweetmaking to produce maroons glacés. At length she found a French recipe that guided her in the following way:—In the autumn, when chestnuts are in the market, she chose those of the French variety which were free from blemish, shelled them and scalded them in boiling water until their brown inner skins could be rubbed off easily. Afterward she boiled them until they were tender, although not until they showed a tendency to drop apart. They were then skinned out of the water and left to dry for several hours on the reverse side of a sieve.

Later a syrup was made, in the proportion of one pound of granulated sugar to one cup of water, and the chestnuts were placed in it to simmer until they had a look of clearness. They were then taken out and placed again on the sieve, which were left in a warm place over night.

The next day another syrup was made and boiled until small balls formed upon the prongs of a silver fork dipped into it to test its texture. At a degree it was removed from the fire and a teaspoonful of lemon juice was added to it. It was also beaten against the sides of a saucepan until it began to look slightly white. Finally each chestnut was taken up at the end of a skewer, dipped into

the syrup and dropped off on waxed paper to dry.

The young girl who made these costly sweets at much less outlay of money than they can be bought, conquered also the art of making French nougat, jujubes and various forms of candied fruits. She was looked upon in the home as a benefactor, having always ready in a closet devoted to her use some sweets that gave a dainty touch to the table. She responded besides to innumerable requests to send some of her bonbons to charity bazaars, while her friends were immensely pleased when they found themselves the recipients of some of her "awfully good" sweets.

NEW STATIONERY.

THE new stationery shows four distinct sizes and three novelties in colorings—namely, faded violet, parrot blue and pheasant brown. All of the fabric finishes are fashionable, including fine checks of white with a color, French orange with one inch stripes on either shade of the same hue and more in either plain white with a narrow colored border or with a hemstitched edge.

The one tone striped papers in gray, blue, white or mauve are ultra smart, but most girls prefer the check fabric in pure white stamped with the initial in the favorite color and done in French script, shaded old English or Roman lettering. For mourning a quite young girl should use plain white sheets and envelopes initialed and very narrowly bordered with black, as extremes in this respect savor of vulgar advertisement of a personal bereavement.

Chocolate bordered deep yellow paper has been especially designed and suitably marked for suffragettes, but, like the red and yellow Chantrelle stationery, it is affected only by those girls who go to extremes in all of their belongings.

Not only for foreign correspondence but for ordinary use there are tissue lined envelopes. The newest idea in this direction is developed in opaque paper and has an interior lined in sections which lends to a gorgeous silhouette appearance. Then there are envelopes lined with clan plain effects for the girls who can lay claim to Scotch ancestry, and for holiday use there are envelopes backed with tissue printed in the familiar holly design.

Correspondence cards and envelopes match all the regulation sizes in stationery and also come in mauve, rose and pale green with gilt edges.

If one wishes to make a small memento very happy give her a box of stationery showing Japanese landscapes and figures, hand colored, or lithographed Dutch scenes at the top of each sheet. And if the tiny personage frequently entertains her a set of the pictorial invitation stationery inscribed in colors with the legend:—"I am going to have a party from . . . to . . . and hope you will come. Please let me know."

white and the overdress of the color again the slip will be of a bright shade of cerise or blue and the net of palest cream. All white is the favorite, however, and the frocks of white tulle adorned with bertha and fringe of bead work are

among the prettiest of all evening gowns for the school girl.

One of the newest trimmings for a simple style of gown is fringe of various kinds. A narrow ribbon fringe is a pretty trimming on a frock of crepe de Chine

PRACTICAL TALKS BY THE
APRIL GRANDMOTHER

FEET should be as well cared for as often as twice daily, yet in the course are the hands, but few, indeed, are of fifteen hours they plunge their hands the pairs which get such kindly a dozen or more times into soapy water. treatment. That is one of the reasons lest a dust speck stamp them as a person why so many girls are unable to walk far of uncleanly habits. Nevertheless, they too fast and would go to the gullows rather walk about the streets for several hours than publicly exhibit their distorted toes." at a time and then allow the dust which inevitably sifts through the shoes to sink into the pores of the feet. To remove the footwear, dip the feet into cold water and then put on fresh things is not five minutes' work; but so long as the warm and weary feet do not ache or swell to an inconvenient degree they are neglected.

"Soaking the feet in castle soaped warm water is quite as beneficial to their muscles and cuticle as it is to those parts of the hands," continued the April Grandmother. "And the nails on the toes should be accented precisely the same amount of manicuring as the fingertips—they would be were it the fashion to wear bells in accordance with the nursery rhyme.

"Whenever the hands are in the least degree cold or the fingers ever so slightly stiff they are promptly and thoroughly warmed near a fire or briskly rubbed to restore circulation; but their poor little stopisters—the feet—do not receive any such pampering. Beyond their daily bath while they fulfill their ordained mission, and an amateur surgical operation when they develop corns, the feet are, in almost every instance, neglected for so long as

they remain reasonably healthy, and exonerated when they complain because of long continued ill treatment.

"But," concluded the April Grandmother, with a sigh which was half a laugh, "no change is likely to occur until some very great personage of the feminine sex adopts sandals for all occasions. Then we shall see some radical reforms in the treatment of feet."

NEW UMBRELLAS.

CAT, dog, fox and parrot heads are represented on the umbrella handles of hand-carved wood mounted on long Director's sticks and provided with spreads of gloria in the dull dark shades of red, blue, brown and green, any of which colors fade less quickly than black.

It goes without saying that these freak handles are not suitable for a school girl, and that she would far better select an umbrella having a stick topped with a flower carved from stained, uncolored or enameled wood or with one of the silver trimmed mission type. Also in excellent taste are the umbrella handles of tri-corne, square or round shape in highly polished stained fir, inlaid or appliqued with pearl, gold or French gray silver.

More easily carried when furled are the umbrellas with T, loop or half crook handles and, as in the case of the freak topped sticks, many of these have a spread mounted upon a frame of Japanese or mushroom shape.

or cachemire. Silk cord fringe is used on many street suits about the coat collar and revers and about the end of the skirt, and on an evening gown head and crystal fringes are the favorite adornment on the latest models for young and old. There is a soft fall of the fringe beneath the flat yoke on the bodice. The sleeves are finished with it and the overskirt has a deep border of the same bright trimming.

This fringe may be of any width that chances to look best on the gown, and on the same frock two and more widths are often used on different parts of the waist and skirt. Colored fringes can be bought in almost every shade, but if the exact hue cannot be procured a white silk fringe can always be dyed to the shade desired. Crystal trimming can also be had in several colors other than white, but as a rule white beads look equally well on all colors.

With the present fashions the crystal and bead work is especially good, as its weight helps to make the material against which it lies fall straight and flat to the figure—one of the necessary features of all gowns of the moment. When bordered with a band of fairly heavy fringe to make it fall down well in place, the material in the gown can afford to be considerably more full than if finished with a band of lace or a soft fold of silk. The sleeves also need not fit absolutely flat, if edged with a three or four inch crystal fringe to cause the soft lace or chiffon to cling in against the arm.

The bead fringe makes an ideal finish for an overskirt of chiffon or net, which, unless it is held down by some such means, requires to be more scant than is either graceful or convenient.

A low cut evening gown is never worn until a few months before the debut, and the majority of mothers still keep to the theory that it is not good form for their daughters to wear real evening dress until they have been formally introduced to the great social world. A Dutch neck cut either square, round, V, or U shaped is the accepted style of yoke for all evening dresses until the full décolleté bodice is donned and the school girl graduates from dancing class to gorgeous ball.

A bodice made with a Dutch yoke should fit quite flat on the neck, all trimming lying on the bodice being placed be-

straight hanging dress that possesses sufficient width to be absolutely comfortable and graceful for dancing.

The secret of making the new skirt is to work with straight panels of the texture instead of flaring gores. To give width about the feet and yet keep to the straight line the entire length of the skirt it is possible to work only with the softest silks for linings so that when gathered in at the belt the good lines of the figure will not be in any way interfered with. Naturally, there must be some little shaping in at the waist line, but from below the hips the material does not vary an inch in width between there and the hem.

If the material is cloth, velvet or some such heavy fabric a few weights hidden in the hem will keep the skirt well down in place; in a lighter weight material as satin or silk a deep facing of lightest cloth or cachemire will answer the same purpose, as lead weights would be too heavy for a delicate material.

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cause of its delicate yet enduring perfume, sweet grass is woven into a number of articles which have a young girl of refined taste likes to have among her belongings. Most of all important is the sewing basket, which may be large or small, according to the amount of needlework customarily on hand.

A practical receptacle of this order is a seven inch covered cube woven of sweet grass mingled with rice straw, which takes almost any dye successfully. The basket should be lined with satin, which may be purchased ready quilted and makes a firm foundation for the interior equipment, which includes chamamois faced satin pockets for scissors of three sizes, a pair of bodkins, a glove mender, a stiletto, a crochet needle, several papers of needles and two thread reels.

Of about the same dimensions as the cube is a lidless basket of sweet grass equipped with a broad flat handle of Milan straw, and a third basket, entirely of grass, is shaped like the half of an acorn and bound with kid. While satin is a favorite sewing basket lining, there are many other materials which answer quite as well if laid over a cotton batting quilting.

The art cretonnes are used with good effect and so are the figured fine lawns, the embroidered muslins and the delicately striped French chintzes. Also there are the brocades and the various silk and worsted stuffs used for upholstery purposes. These fabrics are a bit difficult to adjust to the inner side of a sewing basket, but they wear interminably and the edges may be finished off with equally durable furniture gimps, whereas the thinner materials require borderings of perishable and crushable lace or ribbon.

The baskets of fibre palm and sweet grass are most of all effective because through their wide openings ribbons may be run at such narrow intervals that it is a bit difficult to determine of what material the receptacle is composed. These, like the baskets of willow which have a rim, base, lid and firm handle of grass, are usually lined with heavy silk unless, similarly to the Japanese bamboo baskets, they cover porcelain jars and are used as holders for plants. Also intended for flower jar cov-

low the yoke. The yoke is formed of flat bands of lace, of embroidery, of sheet tuckered net combined with lace, or any other combination of material that chances to fit in well with the style and texture of the dress. Ruchings and ruffles will give an ugly line if placed above the end of the yoke. The belt is placed in very nearly normal position and on many of the newest gowns long, eal ends at the back are again noticeable. One pretty model for a slender figure shows a wide silk girdle crossed at the back and the silk carried around toward the front of the dress and joined into the material forming part of the skirt itself.

The style of skirt which originated the bobble is still carried out, but the deep band of material about the end of the skirt has grown much deeper and also considerably wider, and the model worked out in this way is extremely pretty when the textures are soft and pliable. So broad has this band become now that it forms very nearly the entire skirt, and the silk appears again on the lower part of the waist, leaving the transparent lace nearest the face.

FOR a very young girl altogether the prettiest party frocks are of figured net, of silk fishnet or of mousseline de soie trimmed simply with good lace. A girl the year before she "comes out" will find a taffeta silk gown extremely useful and decidedly smart. The taffeta need have little trimming beyond the lace in the yoke and can depend almost entirely upon the color for effect. Brightest rose pink is a favorite shade, and another tone that is popular is a pink that it almost cerise, with just a touch of sapphire blue in the trimming in the sash perhaps or only in the little cluster of ribbon flowers tucked in the belt to render it undeniable that the frock was made in France. The taffetas of the present have little of the stiffness and body of taffeta silk as it at one time was known, and this silk as now in use works in remarkably with the present fashions.

For a dress for dancing the under-petticoat should be just as full but no fuller than the skirt itself. A silk foundation with a detachable flounce of lawn and lace is about the best kind of under-skirt for a short dress, although the soft satin petticoats with deep fitted yokes that are a feature of the present fashions are worn also with short dancing frocks.

Ribbon flowers are the favorite of all trimming on the evening gowns of this season. Many gowns are trimmed most elaborately with long sprays of these flowers in different colors; other gowns, again, show only a few tiny sprays, perhaps no more than one small cluster tucked in cunningly in the belt, but scarcely a gown is seen this year that has not on it some where a little bunch of dainty ribbon flowers. An all white gown trimmed with wreaths of these ribbon flowers on bodice and skirt is bound to be charming, while a frock of delicate blue chiffon fashioned with utmost simplicity and embellished only with sprays of shell pink roses and faint green leaves will be becoming to any color. Fortunately these sprays of flowers can be purchased in yard pieces in any shade desired. The larger artificial flowers which are worn so much this year are too old a feature for the schoolgirl's frock.

Stockings and slippers to wear with a party frock should be of the same shade as the gown. Plain silk or finest lisle thread hose, with satin or kid slippers adorned with tiny chiffon rosettes or paste buckles, are smarter than more fancy footgear. Often black stockings and slippers are preferred to those which match the dress, in which case sheer lisle stockings and patent leather pumps may be worn and will be sure to look smart.

Practical Articles of Sweet Grass

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ers are the octagon shaped folding baskets in art craft designs which may be trimmed and trimmed with ribbons. Handkerchiefs, gloves, veil and necktie cases are made from boxes of appropriate size and shape woven of sweet grass or combined with rice, Milan, splint or Japanese matting. Nearly all of such receptacles are leather bound and have "built in" sachets consisting of heavily powdered cotton filled muslin pads over which is tacked the chosen lining. Instead of a silken material many girls prefer fluted dotted Swiss or eyelet embroidered muslin linings and a few go to the trouble of embroidering a fine design on sheer linen.

For the toilet table there are all manner of little conveniences contrived from sweet grass baskets of the smaller size. Hair receivers are made of deep bucket shaped affairs which need not be lined, but should have a handle of wide ribbon secured under two port looking little bows. The needle, thread and thimble case, which should occupy a conspicuous place near the dressing table, may be made of a ribbon wound embroidery ring to which is attached a glass thimble holder and three sweet grass baskets of tiny proportions—one for the needlebook to be slipped into and two for white and black reels of thread.

Toilet table pin cushions are mounted upon all manner of replicas of larger articles such as canoes, toboggans and snowshoes and the more ribbon used upon them the more ornamental is the effect produced.

FACE CLOTHS.

ONE of the novelties in hygienic face cloths which are said to thoroughly cleanse the cuticle as well as to work wonders to the complexion is a six inch square of double surfaced, short pile, velvety textured cloth.

Another article of the same type is of perforated coarse, semi-stiff rubber, which holds the soap and massages while cleansing the face, and a third so-called "cloth" is composed of small particles of sponge cross woven into the semblance of a fabric and almost untearable.

To remove the glossy appearance which the skin often assumes after it has been washed there are powder sheets in three shades encased in lizard, suede or pig books, and powder chamoir rolls in silk envelopes with mirror inset flaps.